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ABSTRACT

The Water in Africa Project was realized over a 2-year period by a team of Peace Corps volunteers, World Wise Schools (WWS) classroom teachers, and WWS staff members. As part of an expanded, detailed design, resources were collected from over 90 volunteers serving in African countries, photos and stories were prepared, and standards-based learning units were created for K-12 students. In this unit, intended for use in middle schools, students will learn from descriptive passages in stories written by Peace Corps Volunteers in Mauritania, Morocco, and Cape Verde that illustrate how the ever present need for water can be felt, seen, and heard in the song, voice, craft, religion, and ritual of a culture. Students will organize their findings for each country and then capture this "sense of water" in a narrative poem as a final assessment. The unit can be used in language arts or geography classes. Five 45-minute class periods are suggested. The unit lists materials needed, outlines applicable standards, poses discussion questions, and gives student objectives. It details day-by-day procedures for the teacher and suggests follow-up/enrichment activities. (BT)

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Water in Africa

PEACE CORPS

A Sense of Water

http://www.peacecorps.gov/wws/water/africa/lessons/

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Water in Africa is a project of Peace Corps World Wise Schools.

2000

Funded through a grant from the Department of Education, the Water in Africa project was realized over a two year period by a team of Peace Corps Volunteers, World Wise Schools' (WWS) classroom teachers, and WWS staff members. Inspired by an idea of one creative WWS teacher, the project eventually expanded into a detailed design. The development and implementation of the design included the collection of resources from over 90 Volunteers serving in African countries, the preparation of those photos and stories, and the creation of standards-based learning units for K-12 students.

A Sense of WATER

Description:

Students will discover descriptive passages in Peace Corps stories that illustrate how the ever present need for water can be felt, seen, and heard in the song, voice, craft, religion, and ritual of a culture. Students will organize their findings for each country and then capture this "sense of water" in a narrative poem as a final assessment.

Timeframe: Five 45-minute class period

Curricular Areas: Language Arts
Geography

Grade Level: Grades 6-8

Materials

- Highlighters
- Internet access (if possible)
- Teacher and student copies of the following handouts as needed:
  One blank overhead transparency
  Volunteer Water and Culture Stories
  Highlighted Volunteer Story Example
  WATER Sense Template (class set and one teacher overhead transparency)
  WATER Sense Template Step One (one teacher overhead transparency)
  WATER Sense Template Step Two (one teacher overhead transparency)
- Rubric
- Highlighters
- Maps of Cape Verde, Mauritania , and Morocco to make transparencies

Standards

Language Arts Standard 1: Demonstrates competence in the general skills and strategies of the writing process.

Benchmark-- Prewriting: Uses a variety of prewriting strategies (e.g., makes outlines, uses published pieces as writing models, constructs critical standards, brainstorms, builds background knowledge)

Benchmark-- Drafting and Revising: Uses a variety of strategies to draft and revise written work

Benchmark-- Uses style and structure appropriate for specific audiences (e.g., public, private) and purposes

Benchmark-- Evaluates own and others' writing

Language Arts Standard 2: Demonstrates competence in the stylistic and rhetorical aspects of writing

Benchmark-- Uses descriptive language that clarifies and enhances ideas (e.g., establishes tone and mood, uses figurative language)

Language Arts Standard 3: Uses grammatical and mechanical conventions in written compositions.

Benchmark-- Uses conventions of punctuation in written compositions

Language Arts Standard 6: Demonstrates competence in the general skills and strategies for reading a variety of literary texts.

Benchmark-- Applies reading skills and strategies to a variety of literary passages and texts

Benchmark-- Identifies point of view in a literary text

Essential Questions

How does language reflect culture? How does descriptive language enhance meaning?

Objectives

In this unit, students will:

- Explore Water and Culture stories and images from the Water in Africa Web site to discover how water plays a role in the culture of various countries
- Select a story and highlight relevant examples of how water impacts culture on a sensory level (words sung or spoken, atmosphere and mood, touch, sights, ritual)
- Alternate selected descriptive passages from Volunteer stories with a first person voice.
- Read or reenact story poems with partners, contrasting the two voices.

Procedure

Procedure Day One

1. Take students to the computer lab or use your classroom computer(s) to access the Water in Africa Web site and assign partners to read and peruse Peace Corps Volunteer "Water and Culture" stories from either Cape Verde, Mauritania, and/or Morocco. Tell students to briefly note any written descriptions that provide examples of how water impacts people on a cultural and sensory level (words sung or spoken, atmosphere and mood, touch, "eye" sights, and ritual, religion, and rules). Allow students 30-45 minutes

depending on available lab time. Encourage students to explore as many of the stories as the have time for under the "Water and Culture" section. If the task is completed early, or if additional lab time can be obtained, students would also be interested in exploring the photos and other stories from these countries.

2. Have partners join partners to make groups of four. Within these groups have students share what was discovered on the Water in Africa site. As students share, quickly visit each group and record on an overhead transparency a brief note or two of a particularly relevant comment with the student's name. For example, students might note that Mauritanians have a custom of drinking hot tea even during the blazing heat of afternoon or that the water used to wash the words of Koranic verses off of a slate becomes holy, able to cure the ailments of those who drink it.

3. Call the class back together and show the students the notes you took on an overhead as you circulated among them. Reference a map of Africa periodically to show students the locations of the three countries they read about. Have students comment or elaborate on their discussion points.

Procedure Day Two

1. Prepare the following materials needed for this lesson: Volunteer Water and Culture Stories (class set), WATER Sense Template (overhead transparency and class set:PDF or RTF) Highlighted Volunteer Story Example (one copy or overhead transparency for teacher) WATER Sense Template Example Step One (overhead transparency), highlighters

2. Distribute the Volunteer Water and Culture Stories (PDF or RTF). This is a hard copy of the volunteers' stories that students read online earlier. Explain to students that today they will look at the Peace Corps' "Water and Culture" stories more carefully. Tell them they are to read the stories independently and then choose one story that has special appeal to them to work with using the WATER Sense Template.

3. Display the overhead transparency of the template and show students how the word water is formed vertically in acrostic style. Show students how the words for each letter of WATER stand for a particular sense. Explain that this will help them to think of how parts of the volunteers' stories they read can be quoted and organized. Students will be curious as to what the "First Person Voice" portion is for. You may wish to hold off on explaining this part of the unit, telling students that the First Person Voice will be explained soon in Step Two.

4. Next, model what you expect students to do by having students refer to the Moroccan story by Volunteer Jennifer Bohman in their handouts. Read the story aloud to the class. Using the attached Highlighted Volunteer Story Example Mslang01sup02 as your guide, have students highlight their copies like the shaded example.

5. Display the WATER Sense Template Example Step One as an example of how Jennifer

Bohman's passages might be organized. Discuss with the class why the volunteer's sentences or phrases may have been organized in this way. For example, the Atmosphere line "Farmers are perpetually looking to the sky and Allah for rain" may be interpreted as creating a mood of desperation, hopefulness, expectation, longing, and/or anticipation. The Touch line "I see these same farmers handing a family that has set up camp for a week or two a few gallons of water" conveys the act of people handing over their precious water to others. While not a direct example of physical contact, touch is implied in the exchange. Students may even wish to interpret touch as a "touching" passage.

6. Show students another example from the Water and Culture handouts: "Delicious tea is made in rounds of three glasses and drunk several times a day, including during the blazing afternoon heat." This sentence portion could be recorded in Touch as it describes the feeling of a hot day combined with the touch of hot tea. Make sure students note that in some cases as this, the first words of the sentence were omitted, as they are not necessarily important. Encourage students to include the most descriptive segments of the stories they have selected, but to keep enough of the passage to maintain a story-like quality

7. Note that the above example is from a very short volunteer story. Students may not be able to find examples to fit each category of the WATER Sense template, but they should try.

8. Direct students to reread the stories independently and highlight particularly descriptive passages that provide examples of words sung or spoken, atmosphere and mood, touch, "eye"sights, and ritual, religion, or rules.

9. When the stories have been thoroughly explored, have students select one story to work with on the WATER Sense Template. Have students dig deeper into their selected volunteer story and pull out parts that they can record on the WATER Sense Template as you modeled earlier. Encourage students to make notes next to passages that they can categorize as examples of words sung or spoken, atmosphere and mood, touch, "eye"sights, and ritual, religion, or rules. Have students copy the portions they have selected onto the template next to the descriptors by WATER that it best fits. Tell them to offset these passages in quotation marks.

10. Reassure students that the connections they make between the volunteer's story and template can be somewhat general as long as the connection has been thought out. Also reassure students to place passages where they best fit and to not be concerned about putting lines in a different sequence on the template. There is no one "right" answer, but rather students should experiment with placing passages from their selected volunteer's story where they best see fit.

11. As students work with the template, they may ask to change to a more descriptive vignette or try more than one selection. Encourage students to experiment, however, instruct them to complete the template for the volunteer's story they are working on to the best of their ability. Remind students that they should not combine stories. Students

should use one story per template copy.

Procedure Day Three

1. Prepare the following template for this lesson: WATER Sense Template Step Two transparency

2. Tell students that today they will learn how they can add their own writing to the volunteer's story to bring the story into the present tense. Have students refer back to the first Moroccan story by Jennifer Bohman. If desired, read the story aloud to students again.

3. Place the WATER Sense Template Step Two transparency on the overhead. Expose just the W portion of the template and show students how the addition of "Have you had any rain?" in the first person voice brings the volunteer's story to life and to the present tense. Indeed, it is as if a bit of overheard conversation has been captured on paper. These words could have been uttered by the volunteer or by a villager. Encourage students to place themselves in the perspective of the volunteer or a villager when adding the first person voice to their template.

4. Continue on the template to A for atmosphere but this time cover up the first person voice. Ask students what people might say as they look to the sky and Allah for rain. Explore how some of the student suggestions bring the volunteer's observation into the present tense. Then display the first person voice "Allah, send us rain--if you will!" Discuss how this line captures the voice of a villager pleading for much needed rain, but on Allah's terms.

5. Continue to share the rest of the Moroccan example by having a student read the volunteer line while you expressively read the first person voice. Alternating people further enhances the story-like quality of the volunteer voice punctuated by first person.

6. Provide students with a quiet writing time so that they may add first person voice between the volunteer lines of the template. Encourage students to place themselves in the volunteer's shoes and to try and imagine the setting and surroundings of the story on which they are focusing. Students will need to determine if the first person voice will be from the perspective of an African villager or of the Peace Corps Volunteer. For example, if the volunteer is writing about a personal experience, students might add the volunteer's voice, imagining what he or she was saying or thinking.

7. As students begin to finish the First Person Voice for each letter of the WATER Sense Template, ask them to find a partner and practice reading their finished product. Ask students to take turns reading the volunteer and first person voice as you modeled earlier. Encourage students to be expressive in their verbal performance. Monitor, make suggestions, and allow time for students to revise and practice performing their work.

Procedure Day Four

1. If computer lab time can be secured, or if you have a printer in your classroom, help students use word processing or painting software to make a printed copy of their WATER Sense story. Instruct students to use a font that works well in print and italics. Have students transform their WATER Sense notes into poem form by adding a title, putting the volunteer's lines in quotes alternating with the first person voice lines in italics, and including a byline with the volunteer's name and location served and student name. Ideally, the poem will fit on one page.

2. Students may also wish to add a border with graphics or colored pencil designs.

3. When the poems are complete, display them on a bulletin board around a map of Africa. Connect each poem to the map by stapling a string from the poem to its approximate location. Title the bulletin board "A SENSE OF WATER."

Assessment

Once all students have had a chance to hear, edit, and revise their writings, ask for partner volunteers to share their final products with the class, alternating voices as they practiced earlier. This will have the effect of placing the audience in the scene as if it is happening now. Use the attached Rubric to assess students as they present or collect and evaluate. Give students credit for presenting in front of the class.

Also give credit for insightful comments from the student audience. To promote participation, ask the student audience to provide feedback about which first person voice lines brought the story to life or seemed authentic or true to the images and atmosphere described in volunteer's story. Ask students to comment on which volunteer descriptions they most enjoyed and why it was selected for a particular sense. Such informal questioning will allow students to share their understanding of how water impacts culture on a sensory level.

Seek other outlets for students to share their work through performance.

Follow-up/Enrichment Activities

E-mail student poetry to Peace Corps' World Wise Schools at wwsinfo@peacecorps.gov to be added to the student project section of the Water in Africa Web site. Have students isolate favorite lines from the water poems and create a set of multicultural cards with a water theme.

Additional Resources

Students may be interested in reading more from this site about the geography, temperature, rainfall, and climate of the countries they are reading about.

About the Author

Michelle Abernathy-Tabor is a sixth grade teacher in Western Washington. She enjoys teaching at the middle school level because students at this age are full of energy for life and are

interested in the world around them. She commented on this unit: "My inspiration for this unit came after reading some of the beautiful writing under Water and Culture. I focused on the most age appropriate sites with some of the most descriptive and varied passages: Mauritania, Cape Verde Islands, and Morocco. I knew I wanted to do something with these descriptive passages and as I wrote, the unit evolved. I settled on the idea of poetry and was going to initially have students do an acrostic poem with the country's name. Then I decided to make a WATER Sense template for a prompt-based poem based on the word WATER."

Water and Culture Stories
From the Water in Africa Web Site

by Peace Corps Volunteer Brandon Lundy
São Domingos, Cape Verde Islands

The "Morna" is Cape Verdean music straight from the heart. Every time I hear a song it gets me choked up, and I'm not even Cape Verdean. The primary instruments include the violin, guitar, and most importantly, the voice. The music is slow and melancholic. The lyrics tell the story of Cape Verde: slavery, the lack of work, the strength of the sea, and yes, the extreme lack of potable water throughout history. Drought is a word Cape Verdeans know too well. It has caused mass migration to other countries leaving loved ones behind to pray and sing about their precious water.

I was living with my host family when I was first exposed to the Morna. I was sitting in a room beside the roof. It was dark outside, and I heard a sad, beautiful song coming from the roof, so I went to explore. As I stepped onto the roof, there, in the dark, were ten people playing instruments and singing. My host father was one of the men playing a guitar. I sat down, mesmerized by the sad music coming from these ten guys. As I looked around, I wasn't alone. A large crowd gathered, including some personnel from our Peace Corps office. The music played on until morning and I remained, fixated on a music reflecting a culture's hardships and realizing the most basic need shared by everyone in the world—water.

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by Peace Corps Volunteer Heather Cameron
Rosso, Mauritania

Mauritanians are avid tea drinkers as are many North and West African peoples. They all share the same ceremonial custom--green tea with mint-- that has become a common part of every day life. In fact, this delicious tea is made in rounds of three glasses and drunk several times a day, including during the blazing afternoon heat. Water is used to meticulously clean the small glasses after each round, as well as to make the tea.

Water is also used in religious washing before prayer. Mauritania, being the Islamic Republic of Mauritania, has a large Muslim population. Muslims must pray five times per day according to the Koran. Each prayer requires the cleansing of hands, face and feet before praying.

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by Peace Corps Volunteer Kerry Zahn
Paris, Mauritania

Mauritania forms the barrier between the Sahara and the rest of Africa and is a dry, arid country with a precarious relationship with water. Because water is so precious it serves as an important part in the welcoming of a guest into one's home. Although most Mauritanians are not well off they will always go out of their way to make you feel welcome. This welcoming ceremony includes offering you a bath, making you tea (in three rounds with each round sweeter and weaker then the round before) and many times giving you "zrig," a drink made from soured milk and water and sweetened with sugar.

Water is also used in many religious ceremonies. Mauritanians may go to the "marabout," or holy man, to consult him about an illness, who many times will write some Koranic verses on a wooden board. The marabout will use water to erase the words and that water will be considered holy. When people drink this special water they believe they will be cured of whatever is ailing them. My host sister, Maydala, has

been suffering for many years from an ailment and three times a day she will drink water that the marabout has made especially for her.

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by Peace Corps Volunteer Jennifer Bohman
Souss Massa National Park, Morocco

The south of Morocco is officially classified as semi-arid—in other words, just plain dry. Rainy season here occurs when most people in the U.S. are experiencing winter. Contrary to my initial understanding, rainy season here means the only season when it possibly might rain. But there are no guarantees. During this season, every conversation I had began with comments on if there was any rain in the past few days, its abundance, and if any other neighboring villages had rain.

In the springtime, the nomads from the Sahara roam into my region. They come to graze their camels on the stalks of the barley that have been left after harvest. As I sit and watch the camels herded by, black silhouettes against the setting sun, I believe it is the closest I will ever come to anything from the Arabian nights. These tribes have sustained their traditional pastoral lifestyle for centuries, with a few minor adjustments--I watch some drive their camels with rickety white mini-trucks.

One of the most sacred of social rules can be traced to these nomads. It is absolutely forbidden to ever deny water to anybody asking for a drink. It is quite customary to see someone walk into a store, ask for water, drink it, and move on; it's just how life works. This stems from the nomads traveling around the desert for centuries; they depended on the wells and villages they knew to provide them with water.

So, in my dry region, where water is scarce and the farmers are perpetually looking to the sky and Allah for rain, I see these same farmers handing a family that has set up camp for a week or two a few gallons of water. Water is the scarce stand most precious of resources and yet their religion and culture have made them generous with it.

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by Peace Corps Volunteer Beth Giebus
Tetouan and Agadir, Morocco
"Everything alive was made from water," reads a passage from the Koran.

Moroccans, a deeply religious people, consider water to be the essence of life. It is fitting then that the city of Marrakech, the heart of Morocco, is an oasis. The city's center, Djema El Fna, ripples with a rhythm unlike any I've ever known. Street vendors and storytellers, acrobats and snake tamers, bearded ulmans and veiled Berber binats— all drift to the tides of its drumbeats and the breathy rush of its flutes.

Surrounded by the snow-capped High Atlas mountains, Marrakech is built within a fertile valley. Long, thin granite formations of gold, pink, and mauve hold the city with its bordering palm trees like an outstretched hand. I once remarked on this to a shopkeeper who told me, "yes, it is a good sign. We are protected from the evil eye." (The image of a hand with an eye at the center of the palm is known as The Hand of Fatima; it is the most prevalent symbol found in Morocco and is used as a talisman, particularly against the evils inflicted by jealousy.)

As far as I know, water is not a focal point in religious ceremonies, except as part of mandatory absolution before prayer. For most Moroccans, this cleansing takes place in the hammam, a communal bathing area, sometimes referred to by Westerners as a "turkish bath." Although the hammam is a retreat,

Water and Culture Stories
From the Water in Africa Web Site

I wouldn't describe it as tranquil. When my neighbors, Amina and Aisha, first asked me to accompany them to the hammam, I was expecting to spend the afternoon lazing about in a languid, steam-filled haze; I was mistaken.

Armed with soap stones, pumice, sisal mitts, a green-gel detergent ("shampoo," they said), three buckets of hot water, and one bucket of ice water, we scrubbed and scoured, scoured and scrubbed. In the interest of truth, I must admit that I myself was more scrubbed upon than scrubbing. Amina and Aisha, who rolled their eyes up to Allah every time I cut carrots or kneaded dough, sighed with undisguised pity when I tried to handle a sisal mitt. "This way, this way!" they demonstrated until, with growing impatience, they sanded me down in soap. Twenty-five years worth of accumulated grime rolled off me, along with millions of terrified skin cells. Looking down at the sisal mitt, I couldn't help examining the dirt I never knew I had. Then, raising my head, I saw that, despite the hammam's veiling mist of vapor, I had become the clear-cut center of attention. With tears streaming down their faces, Amina and Aisha and everyone else in the room—from toothless grandmothers to ten-year-girls in braids—were laughing to the point of hysterics. It was obvious, I suppose, that I was not prepared for such vigorous bathing. I was not just mskeena, meaning poor, pitiful one; the greatness of my pathetic state was emphasized with the shrill cries of "m-s-skeeeeeeeennnn-ah!" I laughed, too, though not quite as heartily. Noticing my unease, Amina picked up a bucket of water, pouring half over her head, the other half over mine. Flashing a smile, she teased: "It's water! Just water!"

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by Peace Corps Volunteer Erin Olson
Agadir L'henna, Morocco

Most Moroccan art is seen in their crafts and water has contributed greatly to the need for such crafts. Bowls, bidons and waters holding devices are greatly needed by the Moroccan people. In many villages people do not have running water in their homes. Some people visit wells, some streams, lakes or springs, sometimes traveling large distances. This means there is a great need for water holders (as sometimes this trek is not made everyday). Some water bidons are ornately carved wood bowls and barrels. Sometimes metal and copper are pounded into large containers, which are also decorated. Clay pots and bowls are also a specialty to Morocco. Artisans learn their craft for years. The area of Fes is particularly known for its beautiful pottery.

People of the desert have a great deal of music and many folktales about water. At weddings women sing "Oweed aman" (bring the water) as a wish of good luck for the new bride and groom.

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by Peace Corps Volunteer Ryan Powell
Ait Yaddou, Morocco

Sitting slightly askew on heavy sacks of grain in the blazing spring sun, I settled myself down for a six-hour open-air cameo ride to my village 80 km away. I thought I was being quite shrewd by leaving today because yesterday was Ahydood, the "Water Holiday." Celebrated throughout Morocco, Ahydood is when people "ask for rain" for their new growing season.

The children especially get involved in this celebration. They carry squirt guns, water buckets, and any other gadget that holds water and allows for quick dispensing and soaking. They wait on rooftops, behind cars, around corners and other places you'd never expect to douse unsuspecting victims with water. It is all done in a sporting way and everyone takes the soaking with good humor. Most of that day I stayed

inside the apartment, knowing I would be an obvious target if I went outside. To my surprise, not a single drop of water touched me on the two occasions I did go outside.

After the cameo left town, we came to a slow moving river. It was then that I noticed the rows of children on both sides of the road. They wore devilish smirks on their faces, all holding something behind their backs. I thought, "What's going on? Ahydood was yesterday, right? Does it run for more than one day?" I quickly turned to a man sitting next to me and asked, "When was Ahydood?" he grinned and said, "Today." I thought, "Uh oh, no wonder I didn't get soaked yesterday. I've been grossly misinformed."

As we approached, it seemed that the cameo driver purposely slowed down. Since he was inside the cab with the windows up, either he wanted a free washing, or gets a good laugh out of hearing everyone yell as they are doused with cold water; I tend to believe the latter.

As buckets were emptied on us, I just removed my glasses and hat and enjoyed the cool water on that hot day. The six-hour ride was sporadically interrupted with random streams of water as we passed through other villages.

When I arrived in my village, I went to my house, changed into dry clothes, and went to the village center where the people were gathering; singing and playing drums (called a Taloont) saying "Arlpe anzar" (May God bring rain). As people came and went, huge bowls of cous-cous were brought out for us to eat. People returned to their houses for dinner a little after sunset.

An old folktale tells the story of a young couple in love who sought to be married. But because they were not from the same tribe, their marriage was forbidden. It is said that when they were told of this they cried so much their tears formed two lakes. These two lakes are the basis for the annual Imilchil Wedding Festival and are appropriately named Isli and Tislit, meaning groom and bride, respectively (in Berber).

One day out of every year, every man in every village goes to the spring to remove all the vegetation that has grown since last year. They lay the vegetation around the spring to let it dry (feed for animals) and then cook a massive meal of boiled vegetables and meat (called a douez) to celebrate.

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by Peace Corps Volunteer Jessica Seem
Zaouia Village, Morocco

Before prayers, there is a Muslim ritualistic washing. It occurs five times per day. S'hor is around 4:00 AM, D'hor around noon, L'asair around 3:00 PM, Maghreb at 5:45 PM, and L'ashou around 7:30 PM. People follow the washing ceremony with different degrees of strictness. You must wash your hands, feet, and face five times with water; no soap is necessary. The water must be pure and of drinking quality for these ablutions. Even in a drought, people aim to use their best water to wash before prayer. Also, during certain prayers, people will go through the motion of washing their faces—effectively, "washing with the prayer."

Highlighted PCV Story Example

Water and Culture
By: Jennifer Bohman
Souss Massa National Park, Morocco

The south of Morocco is officially classified as semi-arid, for most of us that means just plain dry. Rainy season here is at the time most people in the U.S. are having winter. Contrary to my initial understanding, rainy season around here means the only season when it possibly might rain, but there are no guarantees that it will. During this season, every conversation I had began with comments on if there was any rain in the past few days, its abundance, and if any other neighboring villages had rain.

In the springtime, the nomads from the Sahara roam into my region. They come to graze their camels on the stalks of the barley that have been left after harvest. As I sit and watch the camels herded by, black silhouettes against the setting sun, I believe it is the closest I will ever come to anything from the Arabian nights. These tribes have sustained their traditional pastoral lifestyle for centuries, with a few minor adjustments--I watch some drive their camels with rickety white mini-trucks.

One of the most sacred of social rules can be traced to these nomads. It is absolutely forbidden to ever deny water to anybody asking for a drink. It is quite customary to see someone walk into a store, ask for water, drink it, and move on; it's just how life works. This stems from the nomads traveling around the desert for centuries; they depended on the wells and villages they knew to provide them with water.

So, in my dry region, where water is scarce and the farmers are perpetually looking to the sky and Allah for rain, I see these same farmers handing a family that has set up camp for a week or two a few gallons of water. Water is the scarcest and most precious of resources and yet their religion and culture have made them generous with it.

WATER Sense Template

Name _____ Date _____

Country:_____

Volunteer's Name: _____

Words or music heard

Volunteer:

First Person Text:

Atmosphere (mood)

Volunteer:

First Person Text:

Touch

Volunteer:

First Person Text:

Eye sights

Volunteer:

First Person Text:

Ritual, religion, rules

Volunteer:

First Person Text:

WATER Sense Template
Step One

Country: Morocco

Author: Peace Corps Volunteer Jennifer Bohman

Words or music heard

Volunteer: "Every conversation I had began with comments on if there was any rain in the past few days, its abundance, and if any other neighboring villages had rain."

First Person Voice:

Atmosphere (mood)

Volunteer: "Farmers are perpetually looking to the sky and Allah for rain."

First Person Voice:

Touch

Volunteer: "I see these same farmers handing a family that has set up camp for a week or two a few gallons of water."

First Person Voice:

Eye sights

Volunteer: "As I sit and watch the camels herded by, black silhouettes against the setting sun, I believe it is the closest I will ever come to anything from the Arabian nights."

First Person Voice:

Ritual, religion, rules

Volunteer: "Water is the scarcest and most precious of resources and yet their religion and culture have made them generous with it."

First Person Voice:

WATER Sense Template
Step Two

Country: Morocco

Author: Peace Corps Volunteer Jennifer Bohman.

Words or music heard

Volunteer: "Every conversation I had began with comments on if there was any rain in the past few days, its abundance, and if any other neighboring villages had rain."

First Person Voice: *Have you had any rain?*

Atmosphere (mood)

Volunteer: "Farmers are perpetually looking to the sky and Allah for rain."

First Person Voice: *Allah, send us rain--if you will!*

Touch

Volunteer: "I see these same farmers handing a family that has set up camp for a week or two a few gallons of water."

First Person Voice: *Your family is thirsty. I offer you water.*

Eye sights

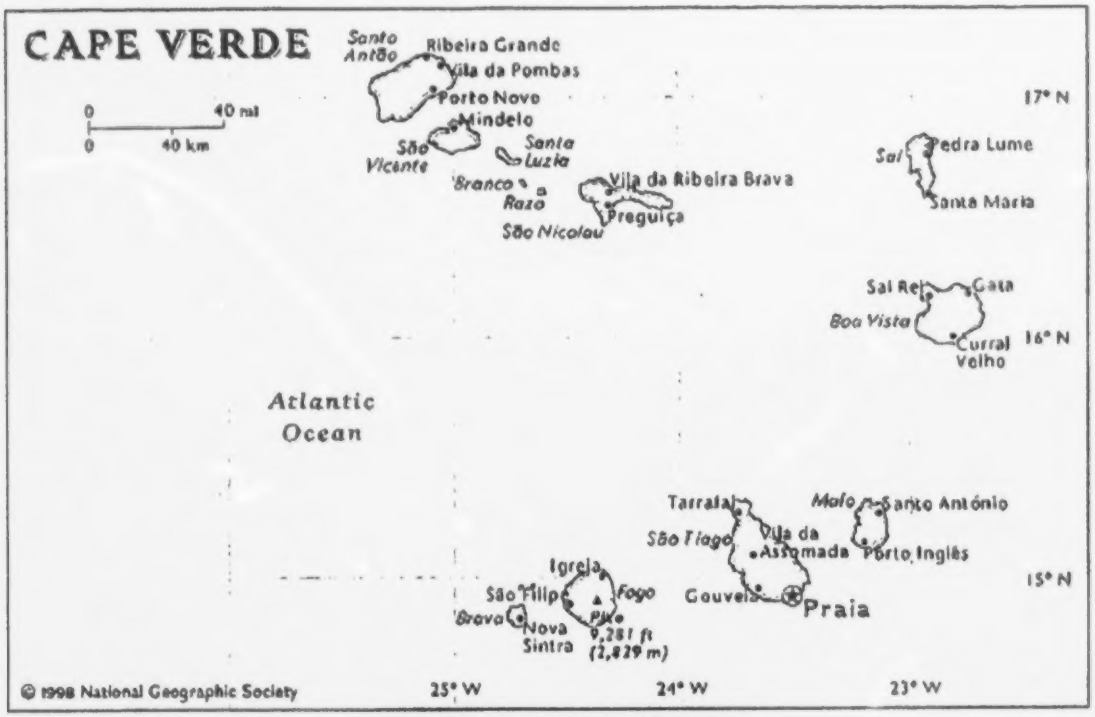
Volunteer: "As I sit and watch the camels herded by, black silhouettes against the setting sun, I believe it is the closest I will ever come to anything from the Arabian nights."

First Person Voice: *We roam the desert and come to graze our camels on stalks of barley left after the harvest.*

Ritual, religion, rules

Volunteer: "Water is the scarcest and most precious of resources and yet their religion and culture have made them generous with it."

First Person Voice: *Water is scarce, but we what we have is ours to share as we know you would do the same for us.*



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Sense of WATER Evaluation Rubric

Student: _____ **Volunteer Author:** _____

5 = Masterful	4 = Skilled	3 = Able	2 = Apprentice	1 = Beginner

Area	Points	Descriptors
Content Accuracy		• Volunteer's excerpts are accurately copied and clearly identified with quotation marks. Student lines are also accurately spelled and punctuated. • Students can justify why PCV excerpts were selected to represent each letter (sense) of the template.
Content Depth		• Excerpts from Volunteer's stories are chosen for their ability to descriptively inform an audience about the sensory relationship of the culture to water (words sung or spoken, atmosphere and mood, touch, sights, ritual). • First person voice lines written by student complement, clarify, and enhance the ideas, tone, and mood of the Volunteer's excerpts.
Process		• The Volunteer story packets show evidence of prewriting and active reading where students have highlighted and noted where to link sensory excerpts to the template. • Template copy shows evidence of drafting and revising as a result of students reading their writing aloud and offering each other constructive feedback.
Presentation		• Reading or reenactment of water poems dramatically and expressively contrasts the voice of the PCV lines with the first person voice lines. • Written copy visually contrasts the PCV excerpts (in quotes) with the student's additions (in italics).
Neatness and Creativity		• Final copy shows attention to detail and includes a by-line for the Volunteer with name and location, byline for student author, title for poem, and appropriate font style and size for readability. • Artistic border is an appropriate and creative interpretation of the poem's descriptive content.